

# THE HARVARD OUTLINE AND READING LISTS FOR ORIENTAL ART

BY  
BENJAMIN ROWLAND, JR.



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## PREFACE

THE PRESENT *Harvard Outline and Reading Lists for Oriental Art* is a complete revision of the *Outline and Bibliographies of Oriental Art* published by the Harvard University Press in 1938, 1940, and 1945. This new edition includes a clarified rearrangement of the periods of Indian art and the introduction of sections on the later periods of Chinese art.

The outline is intended primarily for the use of students in introductory courses in all branches of Oriental art and as a handy reference book for everyone interested in the subject. It is arranged by countries and periods, and within these categories under headings of architecture, sculpture, and painting. The lists of examples are selective rather than complete: without wishing to seem didactic, the editor has listed specific, individual works of art representative of various periods and styles, choosing those examples that are most often reproduced in the standard works on Indian, Chinese, and Japanese art. In this connection it might be mentioned that this outline can be used with particular profit in conjunction with the illustrations published by the University Prints, Newton, Massachusetts, in their series devoted to Indian, Chinese, and Japanese art (Series 0-1, 0-2, and 0-3), which include reproductions of many of the subjects enumerated in the present publication.

The bibliographies are intended both for the beginner and as reference lists for the advanced student. The arrangement by generalized and specialized topics is designed to enable the reader to find his way into the subject as his interest dictates. These book lists do not pretend to completeness. Periodical articles are cited only when no books are available on the subject. Controversial or unreliable works have been deliberately omitted, as have a great many more advanced technical studies in European and Far Eastern languages.

B. R., JR.

February 1952

# CONTENTS

## *Part I. Outline*

INDIA	1
KASHMIR	8
NEPAL	8
TIBET	8
CEYLON	9
INDOCHINA (CAMBODIA)	9
SIAM	10
INDONESIA (JAVA AND SUMATRA)	11
IRAN (PERSIA)	11
CENTRAL ASIA (TURKESTAN)	13
CHINA	13
JAPAN	21

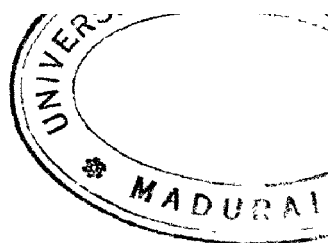
## *Part II. Reading Lists*

### PERIODICALS AND SERIALS

GENERAL	28
INDIA AND RELATED REGIONS	28
IRAN (PERSIA)	29
CHINA	29
JAPAN	29

### BOOKS AND ARTICLES

INDIA	30
History, 30; Religion and Philosophy, 31; General Works, 32; The Early Period, 35; Northern India and Afghanistan, 36; Later Andhra Period, 38; Gupta Period, 38; Period of the Hindu Dynasties, 39.	
KASHMIR	40
NEPAL AND TIBET	40
CEYLON	40
INDOCHINA AND INDONESIA	41
IRAN	43
History and Religion, 43; Archaeology and Description, 43; Minor Arts, 45.	
CENTRAL ASIA	45
CHINA	46
History, 46; Religion and Philosophy, 48; General Works, 48; Architecture (and Garden Art), 50; Sculpture, 51; Painting (and Calligraphy), 52; Metalwork, 55; Ceramics (China and Japan), 57; Minor Arts, 58.	
JAPAN	60
History and Literature, 60; Religion, 60; General, 60; Architecture (and Garden Art), 62; Sculpture, 63; Painting, 63; Ukiyo-e Prints, 64.	



# OUTLINE

## INDIA

### *Geography*

*History:* The origins of the Indian people. The Dravidians. The Aryan invasions. "Early Western Asiatic Art Forms" in India.

### INDUS VALLEY ("INDO-SUMERIAN") PERIOD (CA. 3300 B.C.—2000 B.C.)

Question of relation to Sumeria and connection with later periods.  
Character of Indus Valley civilization. Religion of the Indus Valley people.

*Sites:* Mohenjo Daro (Sind); Chanhu Daro (Sind); Harappā (Punjab).

*Statuettes:* Bronze "Dancing Girl," Mohenjo Daro; male portraits (?), Mohenjo Daro; male torso and "Dancing Śiva," Harappā.

*Seals:* Bovidae, "unicorns," "Śiva," etc.

*Pottery:* Relation to painted pottery of other regions.

### THE VEDIC PERIOD. (CA. 1500 B.C.—800 B.C.)

Consolidation of Aryan rule. The Vedic Hymns.

Rise of Brahmanism. The earliest Upanishads.

Religion of the early period. Dravidian and Aryan deities: the great gods. Nature deities: yakṣa, yakṣī, nāga, etc. Indian cosmology.

### SAIŚUNĀGA-NANDA DYNASTY. (643 B.C.—322 B.C.)

Gautama the Buddha (Prince Siddhartha, Śākyamuni), 563—483 B.C.

Founding of Jainism by Mahāvīra (d. 527 B.C.).

Hinduism and the chief Hindu divinities.

Invasion of the Punjab by Darius I of Persia, 516 B.C.

### THE MAURYA PERIOD. (CA. 322 B.C.—185 B.C.)

The Macedonian invasion; Alexander's march to the Indus.

Chandragupta Maurya and the unification of India. Rise of Buddhism under the Emperor Aśoka. Ancient literary records of the Maurya civilization.

*Important rulers:* Chandragupta (322–297 B.C.); Aśoka (274–236 B.C.).

*Architecture:* Emperor Aśoka's palace at Pāṭaliputra (Patna); Lomas R̥ṣi Cave, Barābar.

*Sculpture:* Characteristic examples: Yakṣa from Pārkhām, Muttra Museum; Yakṣa from Baroda, Muttra Museum; Yakṣī from Besnagar, Indian Museum, Calcutta; Elephant at Dhauli.

Columns of Aśoka: Lauṛiyā Nandangaṛh (lion capital); Rāmpurvā (lion and bull capitals); Sāñchī (lion capital); Sārnāth (lion capital). Cosmological symbolism of the Sārnāth capital.

#### THE ŚUNGA PERIOD. (CA. 185 B.C.–80 B.C.)

*Architecture:* Character of Indian architecture. The Indian order. Cave temples and the development of the chaitya hall. Caves: Bhājā; Nāsik; Kondāñe; Kārli; Beḍṣā: Ajañṭā, Cave X. Chaitya hall, Sāñchī; apsidal temple at Sirkap, Taxila.

The Stūpa: origins and symbolism; plan and elevation; base, drum, "dome," *harmikā*, *hti*, railing, *toraṇa*. Bhārhut; Stūpas 1 and 2, Sāñchī.

*Sculpture:* Buddhist sculpture on the stūpa railings and *torāṇa* at Bhārhut, Bodh Gayā (Buddha Gayā), Stūpa 2 at Sāñchī. Indra and Sūrya reliefs, Bhājā.

Jātaka scenes in Khaṇḍagiri caves, Oṛissā.

*Painting:* Jātaka scenes, Cave X, Ajañṭā.

#### EARLY ĀNDHRA PERIOD. (CA. 220 B.C.–150 A.D.)

Sculpture of the four *torāṇas* of Stūpa 1 (The Great Stūpa), Sāñchī, (ca. 70–25 B.C.).

Stūpas at Amarāvati and Jaggayyapeṭa (ca. 2nd century B.C.).

#### ART IN NORTHWEST INDIA AND AFGHANISTAN (CA. 250 B.C.–600 A.D.)

BACTRIAN AND PARTHIAN PERIOD. (CA. 250 B.C.–65 A.D.)

*History:* The Greek Kingdoms in Bactria and Northwestern India, 250 B.C.–50 B.C.

Graeco-Parthian Period in India at Taxila, 100 B.C.–65 A.D.  
Problem of Bactria and its role in spreading Hellenism to the Orient.

*Important dynasties and rulers:* (Seleucid) Nicator (312–280 B.C.); “Yavana” (Greek) princes of houses of Demetreus and Euthydemus (200–58 B.C.); (Śaka) Azes I (58 B.C.–?).

*Architecture:* Excavations in the city of Sirkap (Taxila); “Fire Temple,” Jandial (Taxila).

*Sculpture:* Stucco fragments and metalwork from Sirkap.

KUSHAN PERIOD. GANDHĀRA (“GRAECO-BUDDHIST”) ART

*History:* Migration of the Yüeh-chih tribe from Kansu province (China) to Afghanistan. The Kushans a branch of this people. Invasion of Northern India.

Problem of the date of the Kushan rulers. Contacts with Rome. Great Kushan dynasty destroyed by raid of Shapur I of Iran, 240 A.D. Lesser Kushan and Turki dynasties continue in Northwest until invasion of White Huns in sixth century.

*Important rulers:* Kujula and Wima Kadphises (25–129 A.D.); Kaniška (ca. 129–160 A.D.).

*Problems:* Derivation from Hellenistic art or Roman art. Creation of the Buddha image. Chronology. Influence of “Graeco-Buddhist” art on the art of India and all of Eastern Asia.

*Sources:* Descriptions of the Chinese pilgrims; coins; inscriptions; early exploration.

NORTHWEST INDIA (PAKISTAN)

*Sites:* Takht-i-Bāhi, Shāh-jīkīdherī, and Sahrī Bahlol, near Peshāwar (Puruṣapura); Taxila (Takṣaśīla), Punjab.

*Architecture:* Capitals, masonry, materials, etc.

Stūpas: Dharmarājīkī Stūpa, Taxila; miniature stūpas; Kaniška’s stūpa-pagoda at Peshāwar (Shāh-jīkīdherī).

Vihāras (monasteries): Takht-i-Bāhi; Jauliān, Taxila; Mohrā-Morādu, Taxila.

*Sculpture:* Indian and Greek motifs; type of Buddha, etc.

Chronology: the Indian eras. Dated Buddhist sculpture.

Reliquaries: Kaniška’s casket (ca. 130 A.D.), Peshāwar Museum.

Statues: Standing Buddha (from Loriyān Tāngai), dated 168 A.D., Indian Museum, Calcutta; standing Buddha (from Chārsada), dated 234 A.D.

Collections of statues: The Guides' Mess, Hoti-Mardan; Peshāwar Museum; Central Museum, Lahore; British Museum, London; Louvre, Paris; Musée Guimet, Paris; Museum of Fine Arts, Boston; Metropolitan Museum, New York; Royal Ontario Museum, Toronto.

#### AFGHANISTAN

*Sites:* Haḍḍa, near Jelālābād; Bāmiyān; Begram; Kābul; Fondukistan.

*Sculpture:* Colossal Buddhas, Bāmiyān; Bimarān reliquary, British Museum, London.

“Gothico-Buddhist” sculpture from Haḍḍa; stucco heads of Buddha, genre types and grotesques, Musée Guimet, Paris.

Ivories from Begram, Musée Guimet, Paris, and Kābul Museum. Roman stucco and metalwork from Begram.

*Painting:* “Solar Divinity,” niche of 120-foot Buddha, Bāmiyān; Bodhisattvas, etc., niche of 175-foot Buddha, Bāmiyān. Maṇḍalas from Kakrak.

Sasanian painting at Dokhtar-i-Noshirwan and Fondukistan.

*Architecture:* Lantern roofs, Bāmiyān; stūpas at Kābul and Haḍḍa.

#### ART IN INDIA PROPER UNDER THE KUSHANS AND LATER ĀNDHRAS (CA. 50 A.D.–320 A.D.)

##### MATHURĀ SCHOOL

Center of art at Mathurā (the modern Muttra), southern capital of the Kushan rulers.

*Architecture:* Mahābodhi Temple, Bodh Gayā (many later restorations).

*Sculpture:* Portrait statues: Wima (Kadphises II), Kaniṣka, and Chashtana, Muttra Museum.

Indian type of Buddha: Seated Buddha (from Katra Mound), Muttra Museum; standing images of the Bodhisattva Śākya-muni (dedicated by Friar Bala), Sārnaṭh Museum and Indian Museum, Calcutta.

Buddha figures and other sculpture under Gandhāran influence. “Bacchanalian” reliefs.

Reliefs: Yakṣī on railing pillars, Muttra Museum; garland bearers, Muttra Museum.

Contribution of the Mathurā School.



**LATER ĀNDHRA STYLE. (CA. 150–300 A.D.)**

*Architecture:* Great Stūpa at Amarāvati. Stūpas and chaityas at Nāgārjunakoṇḍa.

*Sculpture:* Relation to Mathurā and Gandhāra schools.

Reliefs from the drum and railing of the Great Stūpa at Amarāvati, now in Government Museum, Madras, and British Museum, London. Sculpture from Nāgārjunakoṇḍa.

Buddha statues from Amarāvati, Government Museum, Madras.

**THE GUPTA DYNASTY AND ITS SUCCESSORS  
(CA. 320–650 A.D.)**

**GUPTA PERIOD. (CA. 320–490 A.D.)**

Unification of northern India under Gupta emperors.

The great period of Indian art and letters.

Visit of the Chinese pilgrim Fa Hsien.

*Important rulers:* Chandragupta (ca. 320–335 A.D.); Samudragupta (335–380 A.D.); Kumāragupta (414–455 A.D.).

*Architecture:* Stūpas: Dhāmekh stūpa, Sārnāth.

Cave temples: Ajaṇṭā, Caves I, II, XIX, XXVI.

Free-standing temples: Temple at Sāñchī; Durgā and Lādh Khān temples, Aihole; Brahmanic temples at Ter and Chezorla; Śiva temple, Deogarh; brick temples, Sīrpur and Bhitārgāon; Śiva temple, Bhumara.

*Sculpture:* Final evolution of the cult image.

Statues: Buddha preaching in the Deer Park, Archaeological Museum, Sārnāth, No. B.b. 181; standing Buddhas (Mathurā School), No. A5, Muttra Museum, and No. M5, Indian Museum, Calcutta; Buddha of bronze and copper from Sultāngaṇj, Birmingham Museum (England); standing Buddhas from Sārnāth, Archaeological Museum, Sārnāth, and Indian Museum, Calcutta.

Reliefs: Steles with scenes from the life of Buddha (from Sārnāth), Indian Museum, Calcutta, Nos. S3, S5, etc.; Buddha images and scenes from the life of Buddha, Ajaṇṭā, Cave XIX.

*Painting:* Wall-Paintings: Bodhisattva, Jātaka tales, etc.

Caves II, IX, and XVII, Ajaṇṭā. Scenes from the drama, Bāgh caves (Gwāliar State). Brahmanic subjects, Bādāmī.

HARṢA OF KANAUJ. (606-47 A.D.)

Revival of glories of Gupta empire.

Visit of Hsüan-Tsang.

*Architecture*: Monasteries at Nālaṇḍā.

PERIOD OF THE HINDU DYNASTIES. (600-1800 A.D.)

Sometimes called the "Medieval Period."

Renaissance of Hinduism. Vajrayāna (Tantric) Buddhism.

Development of Indo-Aryan (Northern), Dravidian (Southern), and Vesara (Central Indian) types of temple.

BENGAL. (PĀLA AND SENA DYNASTIES, 730-1197 A.D.)

*Architecture*: Buddhist buildings at Nālaṇḍā; Hindu temple at Paharpur.

*Sculpture*: Buddha images from Magadha (Bihār); Buddhist bronzes, Nālaṇḍā.

SOUTHEASTERN INDIA. (PĀLLAVA DYNASTY, 600-750 A.D.)

*Architecture*: Free-standing rock-cut temples ("raths"), Māmalla-puram; Shore Temple, Māmallapuram.

*Sculpture*: Rock-cut relief of Descent of the Ganges ("Arjuna's Penance"), Māmallapuram.

*Painting*: Jain paintings, Sittanavāsāl.

DECCAN. (CHALUKYA DYNASTY, 550-642 A.D.; RĀṢṬRAKŪṬA DYNASTY, 757-973 A.D.)

*Architecture (and architectural sculpture)*:

Rock-cut temples: Rāmeśvara Cave, Kailāsanātha Temple, Das Avatāra Cave, Ellūrā; Śaivite sanctuary, Elephanta.

Structural temples: Kailāsanātha temple, Conjeeveram (Kāñcīpuram); Virūpākṣa temple, Paṭṭadakal.

*Painting*: Buddhist paintings, Cave I, Ajanta.

Wall-paintings of Brahmanic subjects, Kailāsanātha temple and Indra Sabhā Cave, Ellūrā; wall-paintings, Kailāsanātha temple, Conjeeveram.

ORISSĀ (EASTERN INDIA). (GANGA DYNASTY, 1076-1586 A.D.)

*Architecture (and architectural sculpture)*: Paraśurāmeśvara temple (750 A.D.) and Liṅgarāj temple, Bhuvaneśvar; Sūrya Deul temple ("Black Pagoda"), Koṇāraka.

CENTRAL INDIA. (RĀJPUT DYNASTIES, 816–1180 A.D.)

*Architecture (and architectural sculpture)*: Kaṇḍāriya Mahādeo temple, Khajurāho.

GWĀLIOR. (11TH–12TH CENTURIES)

*Architecture*: Teli-kā-Mandir and Sās Bahu temples, Gwālior Fort.

GUJERĀT (WESTERN INDIA). (SOLANKI DYNASTY, 765–1197 A.D.)

*Architecture (and architectural sculpture)*: Śaivite temple, Somanātha-Pāttan; Sūrya temple, Modhera; Jain temples, Mt. Ābū.

*Painting*: Illuminated “Jain” manuscripts, Boston Museum, etc.

SOUTH INDIA

(Chola Dynasty, 907–1053 A.D.)

*Architecture (and architectural sculpture)*: Rājṛājeśvara temple, Tanjore.

*Sculpture*: Hindu bronzes, Government Museum, Madras; Colombo Museum, Boston Museum, etc.

(Nāyak Dynasty, Madura, 16th–18th centuries)

*Architecture (and architectural sculpture)*: Great Temple, Madura; Subrahmaṇiya temple, Tanjore.

MYSORE. (GANGA DYNASTY, 10TH CENTURY; HOYŚALA-YADAVA DYNASTIES, 1111–1318 A.D.)

*Architecture (and architectural sculpture)*: Keśava temple, Somanāthpur (1268); Hoyśaleśvara temple, Halebīd (1141–82); temples at Belūr (12th century).

*Sculpture*: Jain statue of Gomata, Śravaṇa Belgā, 983 A.D.

VIJAYANAGAR. (RĀYA DYNASTY, 1370–1565 A.D.)

*Architecture (and architectural sculpture)*: Sufines and civil architecture, Vijayanagar.

RĀJPUTĀNA, DECCAN, AND THE PUNJAB. (LATER RĀJPUT DYNASTIES, 16TH–19TH CENTURIES)

*Painting*: Miniature paintings from schools of Rājputāna and Central India (Rājasthānī), Punjab and Garhwāl (Pahārī Jammū and Pahārī Kāngṛa), and West-Central India (Deccanī).

## KASHMIR

*History:* Relations to Kushan Empire. Development of indigenous culture based on Gandhāran and Indian forms in architecture and sculpture.

EARLY PERIOD. (CA. 200—CA. 700 A.D.)

*Architecture:* Foundations of monasteries and temples at Harwan and Ushkur.

*Sculpture:* Terra-cotta panels, Harwan; stucco and terra-cotta sculpture, Ushkur.

LATER PERIOD. (CA. 700—CA. 1300 A.D.)

*Architecture:* Stūpa, Parihāsapura (8th century); temples at Avantipur (9th century); Sun temple, Mārtānd (8th century); Śiva temple, Pāṇḍrenṭhān (12th century).

*Sculpture:* Architectural sculpture at all sites.

Buddhist and Hindu bronzes, Boston Museum, etc.

## NEPAL

*History:* Licchavi Dynasty (2nd century A.D.) Introduction of Vajrayāna (Tantric) Buddhism from Bengal (8th–9th centuries A.D.)

*Architecture:* Ruins of Aśokan stūpas, Pāṭan; Śambhunath Stūpa and Bodhnath stūpa, near Katmandu; Durbar Square, Bhatgaon.

*Sculpture:* Buddhist bronze and gilt copper images (9th century and later), Boston Museum, British Museum, etc.

Wood sculpture for architectural decoration.

*Painting:* Illuminated sūtras and book covers (12th century), Boston Museum, etc.

## TIBET

*History:* Introduction of Vajrayāna (Tantric) Buddhism from Bengal, combined with native Bon religion to form “Lamaism”. Padmasambhava.

Introduction of Tibetan Buddhism and art to China in Yüan and Ch'ing periods. A-ni-ko (Tibetan artist in China).

*Architecture:* “Chortens” (stūpas), Gyantze, etc. Monastic buildings, Lhasa.

*Sculpture*: Buddhist bronzes and Sino-Tibetan brass images.

*Painting*: Votive banners or *tankas* (earliest example, 11th century, from Tun-huang, British Museum). Temple wall-paintings, Gyantze, Alchi, etc.

## CEYLON

Conversion to Buddhism by Aśoka's missionary Mahinda. Contacts with the mainland.

*Important rulers*: Devānampiyā Tissa (ca. 247–207 B.C.); Duṭṭha Gāmaṇi (101–77 B.C.); Parākrama Bāhu I (1164–1197 A.D.).

### EARLY PERIOD. (3RD CENTURY B.C.—6TH CENTURY A.D.)

*Architecture*: Lohapāsāda (Brazen Palace), Anurādhapura. Ruwan-veḷi Dāgaba, Anurādhapura. Abhayagiriya Dāgaba, Anurādhapura.

*Sculpture*: Statues of Buddhas, Anurādhapura; “Kapila,” Īsuramuniya Vihāra, Anurādhapura; *wāhalkaḍas* and moon-stones, Anurādhapura.

*Painting*: Wall-paintings of apsaras, Sīgiriya.

### LATE PERIOD. (7TH–13TH CENTURIES A.D.)

The Tamil invasions. Capital moved to Poḷonnāruva.

*Architecture*: North Temple, Poḷonnāruva; Waṭa-dā-gē, Sat Mahal Pāsāda, and Gal Vihāra, Poḷonnāruva.

*Sculpture*: Statue of King Parākrama Bāhu I, Poḷonnāruva; Nirvāna Buddha, Gal Vihāra, Poḷonnāruva.

Bronzes from Śiva Devale No. 1, Poḷonnāruva, Colombo Museum.

*Painting*: Wall-paintings of Jataka scenes, etc., North Temple, Poḷonnāruva.

## INDOCHINA (CAMBODIA)

### *Geography*

*History*: Early migration from India. Introduction of Buddhism and Hinduism. Ancient kingdoms of Funan and Chen-la.

*Important rulers*: Indravarman (877–889 A.D.); Jayavarman V (968–1001); Sūryavarman II (1112–1152); Jayavarman VII (1181–1201).

PRE-KHMER OR FUNAN PERIOD. (5TH–7TH CENTURIES A.D.)

Period of Indian Gupta influence. Early capital at Sambor (F.I.C.).

*Sculpture*: Buddha, Musée Albert Sarraut, Phnom Penh; statues of Hari-Hara, Musée Albert Sarraut, Phnom Penh.

*Architecture*: Material, decoration, structure. Shrines at Sambor Prei Kuk, Kompeng Thom (F.I.C.).

EARLY KHMER PERIOD. (8TH–11TH CENTURIES A.D.)

*Sculpture*: Statues from Phnom Bakheng (Añkor) and Koh Ker; “Leper King,” Royal Terrace, Añkor Thom.

*Architecture*: Development of the “Temple-Mountain.” Brahmanic shrines, Lolei, Añkor (889–910 A.D.); Phnom Bakheng, Añkor; Phiméanakas, Bap’huon, and Takeo, Añkor Thom.

LATE KHMER PERIOD. (12TH–15TH CENTURIES A.D.)

*Sculpture*: Statues and reliefs at Añkor Wat (1115 A.D. and later) and the Bayon (13th century), Añkor Thom; Heads of divinities, Boston Museum, etc.

*Architecture*: Añkor Wat (1115 A.D. and later); the Bayon, Añkor Thom (13th century); Bantéai Šrei (14th century).

SIAM

DVĀRAVATĪ PERIOD. (CA. 400–1000 A.D.)

Mon (Talaing) people from east coast of India.

*Sculpture*: Buddhist and Hindu statues and reliefs from Dvāravatī, National Museum, Bangkok.

*Architecture*: Shrines at Šrī Deva.

LOPBURI (KHMER) PERIOD. (CA. 1000–1250 A.D.)

Central Siam part of Khmer Empire.

*Sculpture*: Buddhist sculpture from Lopburi.

*Architecture*: Mahāthat temple, Lopburi.

CHIENGSEN (TAI) PERIOD. (12TH CENTURY)

Invasion by Tai people from South China during 9th century and later. Contacts with Burma.

*Sculpture*: Bronzes from Chiangmai, National Museum, Bangkok.

## SUK'ÓT'AI PERIOD. (13TH-14TH CENTURIES)

Contacts with Ceylon.

*Sculpture*: Stone and bronze Buddhist images, National Museum, Bangkok; Boston Museum, etc.

## U TONG PERIOD. (13TH-14TH CENTURIES)

### AYŪDHYA PERIOD. (1350-1600 A.D.)

*Sculpture*: Buddhist bronze statues from Ayūdhya.

*Architecture*: Temples and Stūpas (*prachedis* and *prangs*) at Ayūdhya.

## INDONESIA (JAVA AND SUMATRA)

### INDO-JAVANESE PERIOD, WESTERN JAVA (4TH-8TH CENTURIES A.D.)

#### ŚAILENDRA PERIOD, CENTRAL JAVA. (CA. 750-915 A.D.)

*Architecture and sculpture*: Caṇḍi Bhīma (8th century); Kalasan (778 A.D.); Caṇḍi Sewu; Barabudur and Caṇḍi Mendut (9th century).

#### EAST JAVA PERIOD. (915-15TH CENTURY A.D.)

*Architecture and sculpture*: Prambanam (9th century); Loro Jongrang; Panataran (1370 A.D.).

#### MOHAMMEDAN CONQUEST. (16TH CENTURY)

## IRAN (PERSIA). PRE-ISLAMIC PERIODS

### PREHISTORIC PERIOD. (CA. 3000-538 B.C.)

Pottery from Susa, etc.

Luristan bronzes.

### THE ACHAEMENID PERIOD. (538 B.C.-331 B.C.)

Zoroaster and the Mazdaean religion.

*History*: Rise of Persia under Cyrus the Great. Conquests of Cyrus and Cambises. The expedition of Xerxes. The invasion of Alexander the Great and the end of the Achaemenid dynasty.

*Architecture*: Palace and tomb of Cyrus at Pasargadae; palace of Artaxerxes at Susa; palaces of Darius and Xerxes at Persepolis; royal tombs at Naqsh-e Rostam; fire temples.

*Sculpture*: Decoration of the palaces of Persepolis. Rock-cut sculpture at Bisutun. Head of a king, Stoclet collection, Brussels.

*Metalwork*: Gold and silver ornaments (Leningrad, etc.).

#### THE HELLENISTIC PERIOD. (331 B.C.—CA. 200 B.C.)

*History*: The house of Seleucus Nicator (Seleucids). Revolt of Bactria and Parthia.

*Architecture*: Ionic temple at Khurha; Anahit temple at Kangawar.

*Sculpture*: Satyr heads from Kirmanshah (Walters Art Gallery, Baltimore).

#### THE PARTHIAN PERIOD. (CA. 250 B.C.—226 A.D.)

*History*: Break-up of the Seleucid empire. The Arsacid Dynasty. Survival of Hellenistic culture. Wars with Bactria and Rome. Mithradates' invasion of the Punjab. Pahlavas and Śakas.

*Architecture*: Palaces at Hatra and Assur.

*Sculpture*: Clay figurines from Seleucia, etc. Bronze and marble statues from Shami.

*Painting*: Wall-paintings at Dura-Europos and Kuh-i-Khwaja.

*Metalwork*: Silver plates, ewers, etc.

#### THE SASANIAN PERIOD. (226 A.D.—632 A.D.)

*History*: Rise of native dynasty. Wars with Rome and Byzantium. Capture of the Emperor Valerian. Cultural relations with Byzantium and the West. Expansion into Turkestan.

The Islamic conquest.

*Architecture*: Palace at Ctesiphon; palaces at Damghān, Sarvistan, and Firuzabad. Fire temples.

*Sculpture*: Rock-cut reliefs at Naqsh-i-Rustam and Ṭaq-i-Bustān. Stucco decoration of architecture. Statue of Shapur I.

*Painting*: Wall-paintings at Bāmiyān and Dokhtar-i-Nōshirwān (Afghanistan); Kuh-i-Khwaja.

*Metalwork*: Ornaments and tableware in silver and gold.

*Textiles*: Sasanian silks from Antinöe (Egypt) and Central Asia. Far Eastern and Byzantine imitations.



## CENTRAL ASIA (TURKESTAN) 3RD-9TH CENTURIES A.D.

### *Geography*

Indo-European civilizations of the Buddhist kingdoms. Importance for trade routes and transmission of Indian and Iranian motifs to China. The "international art" of the trade routes.

Excavation of monastic centres by Pelliot, Stein, Grünwedel, and von le Coq.

*Sites:* Dandan Uiliq (Dandan Oilik), Khotān region; Kizil (Qizil) in Kucha region; Mīrān; Khocho (Chotscho, Idikutschari), Turfān oasis.

*Painting:* Style and chronology. Relation to Iranian and Gandhāran work.

Classical, Indo-Iranian, and Chinese styles.

Wall-paintings: Mīrān (now in Museum of Central Asian Antiquities, New Delhi); Kizil, Khocho (formerly in Museum für Völkerkunde, Berlin, and in Museum of Central Asian Antiquities, New Delhi).

*Sculpture:* Stucco figures from Kizil, Mīrān, etc.

*Architectural forms:* Lantern roof, squinch, etc.

## CHINA

Problems of the origin of Chinese civilization.

Religious and social systems of the early periods.

### LATE STONE AGE

PAINTED POTTERY CULTURE. (CA. 2500-1300 B.C.?)

Type site, Yang-shao Ts'un, Honan; center in Kansu (most important sites Ma Chia Yao and P'an Shan).

BLACK POTTERY CULTURE. (CA. 2000 B.C.?)

Type site, Lung Shan (Ch'êng-tzŭ-yai), Shantung; extensions into Honan (Yang-shao Ts'un) and Anhui.

### HSIA DYNASTY.

Legendary dynasty; traditionally dated 2200-1766 B.C. Supposed center in Yellow River Valley.

SHANG OR YIN DYNASTY. (CA. 16TH-11TH CENTURY B.C.)

Discovery and identification of archaeological sites.

Problems of chronology. Traditional dates 1766-1122 B.C.

*Sites:* Hou Kang and Hou-chia-chuang, near An-yang, Honan.

*Sculpture:* White marble animal and human figures from An-yang.

*Jade:* Carved ritual objects. Carved bone and ivory objects.

*Ceramics:* White pottery vessels.

*Metalwork:* Bronze weapons and ritual vessels.

Principal vessel shapes: Li (hollow-legged tripod); ting (cauldron-tripod); tsun (wine vase); ku (tall, slender vase); hsien (cereal colander); i (ewer); yu (wine bucket); yi (wine bowl with handles); hu (wine jar); chüeh (libation cup); p'an (basin); lei (covered container); chia (round tripod); huo (wine vessel with spout); kuang (covered wine pitcher); kuei (food bowl); animal shapes.

Patterns: T'ao-t'ieh ("glutton mask" or "*Vielfrass*"); *kuei* (dragon); animal and bird combinations; cicada; lei-wên ("thunder pattern"); spirals, etc.

Casting processes. Functions of the vessels. Problems of origin.

#### CHOU DYNASTY. (CA. 11TH CENTURY–221 B.C.)

Feudal period. Capital moved to Loyang in 771 B.C. ("Period of the Spring and Autumn Annals" and "Warring States Period"). "Classics" of literature. Lao-tzŭ. Confucius (522–479 B.C.).

*Important rulers:* King Wu and Duke Tan of Chou (11th century B.C.).

*Sites:* Pao-chi-hsien, Shensi; Hsün-hsien, Honan; Hsin-chêng-hsien, Honan; Li-yü, Shansi; Shou-hsien (Shou-chou), Anhui; Chin-ts'un near Loyang, Honan; Ch'ang-sha, Hunan.

*Jade:* Ritual objects and ornaments.

*Lacquer:* Carved and "painted." Objects from Ch'ang-sha.

*Metalwork:* Weapons and ritual vessels. New shapes. Bells, mirrors, belt-buckles, animal and human statuettes.

Techniques. Gilding and inlay work.

Problems of chronology and regional styles. Inscriptions.

Usual division: Early, Middle, and Late Chou.

#### CH'IN (TS'IN) DYNASTY. (221–206 B.C.)

Shih Huang Ti (221–210 B.C.). Unification of China. The Great Wall. "The Burning of the Books."

HAN DYNASTY. (206 B.C.—220 A.D.)

Extension of empire. Relations with the West.

Introduction of Buddhism. Taoist mysticism and nature faiths.

Archaeological finds in Mongolia, Korea, Manchuria, and Central Asia.

*Important rulers:* Kao Tsu (206–195 B.C.); Wu Ti (140–87 B.C.); Wang Mang (9–23 A.D.); Kuang Wu Ti (25–57 A.D.).

*Metalwork:* Vessels; mirrors, buckles and ornaments; statuettes; chariot fittings.

Question of influence of so-called "Scythian art."

*Jade:* Ritual objects, figurines, ornaments.

*Lacquer:* Objects from Lo-lang (Korea) and Ch'ang-sha.

*Architecture:* Plan, and elevation (pillars, brackets, purlins, rafters, roof) of typical Chinese buildings. Geomantic orientation. Unchanging quality of Chinese architecture.

Small models and representations of lost types in relief.

*Sculpture:* Funerary statues and reliefs. Tomb of Ho Ch'ü-ping near Si-an fu, Shensi, ca. 117 B.C. Tomb pillars in Ssüch'uan, 2nd century A.D. Reliefs of offering chambers at Wu Liang Tz'ü, Shantung (147 A.D.).

Wooden figures from Ch'ang-sha, Hunan.

*Painting:* Conventions and technique. Description of murals in Ling-kuang palace.

Painted bricks, Boston Museum of Fine Arts.

*Ceramics:* Painted and glazed vessels; "hill jars." Funerary models and figurines for tombs. Stamped and incised tomb tiles.

THREE KINGDOMS AND SIX DYNASTIES PERIOD  
(220–589 A.D.)

"San Kuo" ("Three Kingdoms"), 220–263 A.D.

Invaders from the North. Chinese rival dynasties in the South.

Rise of Buddhism.

CHIN DYNASTY. (265–420 A.D.)

*Sculpture:* Stone lion, Okura Collection, Tōkyō.

*Painting:* Ku K'ai-chih (344–406 A.D.): figures.

**NORTHERN WEI DYNASTY (386–534 A.D.)**

Toba Tartars at Ta-t'ung fu, Shansi. 494 A.D. capital moved to Loyang, Honan.

Continuation as Eastern Wei (to 550 A.D.) and Western Wei (to 557 A.D.).

Patronage of Buddhism.

*Important rulers:* T'ai Wu Ti (424–452 A.D.); Hsiao Wên Ti (471–499 A.D.); Tao Wu Ti (386–408 A.D.).

*Architecture:* Rock-cut cave-temples and pagodas at Tun Huang (Kansu), Yün Kang (Shansi), and Lung Mên (Honan).

*Sculpture:* Introduction of Indian and Central Asian styles.

Cave sculpture: Tun Huang (5th century and later); rock-cut sculpture at Yün Kang (455 A.D. and later), and at Lung Mên (after 494 A.D.).

Stone statues: Buddhist figures such as Maitreya from Pai-ma-sŭ, Boston Museum.

Stone steles: Boston Museum, University Museum in Philadelphia, etc.

Stone sarcophagi with flat reliefs: Nelson Gallery, Kansas City, etc.

Bronze: Buddhist statues and altar-groups. Maitreya (486 A.D.). Metropolitan Museum of Art, New York; standing Buddha (537 A.D.), University Museum, Philadelphia; gilt bronze groups in Boston Museum, Metropolitan Museum, etc.

Clay grave figurines.

*Painting:* Buddhist wall-paintings in Caves 110, 111A, 120N, and 135A, Tun Huang. Tomb paintings at T'ung Kou (Manchuria) and Gukenri (Korea); outside Wei dominions but similar in style.

**LIANG DYNASTY. (502–557 A.D.)**

*Important ruler:* Wu Ti (502–549 A.D.).

*Sculpture:* Winged lions at royal tombs near Nanking, Anhui.

*Painting:* Chang Sêng-yu (6th century): landscapes, figures, and Buddhist subjects.

**SUI DYNASTY. (589–618 A.D.)**

Reunification and extension of empire.

*Sculpture:* Rock-cut Buddhist figures at several sites in Shantung. Bronze figures such as Amitābha group, Boston Museum.

The great age of poetry and painting.

Continued relations with India and the West. Introduction of foreign religions.

*Important rulers:* T'ai Tsung (627-649 A.D.); Wu Hou (674-705 A.D.); Ming Huang (712-755 A.D.).

*Architecture:* T'ang temple types imitated in Japan: Hōryūji and Tōshōdaiji at Nara.

Pagodas: Development; "Indian style" pagodas. Brick and stone: Ta Yen t'a (Great Wild Goose pagoda), Si-an fu, Honan (652 A.D.); Hsiao Yen t'a (Small Wild Goose pagoda), Si-an fu (707-709 A.D.); small pagodas at Pei t'a, Fang Shan, Hopei (8th century); Hsiang Chi ssü near Si-an fu (681 or 706 A.D.). Wooden types imitated in Japan: Yakushiji pagoda, Nara.

*Sculpture:* Rock-cut sculpture at Lung Mên, Honan, and T'ien-lung Shan, Shansi (formerly).

Stone statues: Bodhisattvas from Si-an-fu, Boston Museum, Freer Gallery in Washington, etc.; seated Buddha, Boston Museum.

Stone reliefs: Horses from grave of T'ai Tsung, Si-an-fu and University Museum in Philadelphia.

Clay sculpture: Bodhisattva from Tun Huang, Fogg Art Museum, Cambridge. Tomb figurines of painted and glazed clay, University Museum, Philadelphia, and Royal Ontario Museum, Toronto, etc. Glazed clay statues of lohans (from I-chou), University Museum, Philadelphia, and British Museum, London, etc.

Dry lacquer. Seated Buddha, Metropolitan Museum, New York, etc.

*Painting:* Wall-paintings of Buddhist subjects at Tun Huang, Kansu. Banners from Tun Huang in the British Museum, London, the Musée Guimet, Paris, etc.

Screens and banners preserved in the Shōsōin treasury, Nara, Japan.

Famous painters:

Wei-ch'ih I-sêng (7th century, native of Khotān): Buddhist subjects.

Yen Li-pên (640-680 A.D.): figures.

Wu Tao-tzŭ (ca. 700–760 A.D.): Buddhist and Taoist subjects.

Han Kan (8th century): paintings of horses, etc.

Li Chên (8th century): the Shingon patriarch Amoghavajra. Tōji, Kyōto.

Chou Fang (ca. 780–810): palace ladies and erotic subjects.

Kuan Hsiu (832–912): lohans.

Rise of landscape painting. "Northern and Southern Schools."

Li Ssŭ-hsün (651–ca. 715 A.D.); Li Chao-tao (670–730 A.D.).

Wang Wei (698–759 A.D.).

*Metalwork*: Bronze and silver. Decorative techniques. Buddhist figures. Mirrors, boxes, cups, etc.

*Ceramics*: Vessels and grave figurines. "Three-color" ware; monochrome glazes. White ware; Yüeh ware. Exports found at Samarra (excavations) and in Shōsōin, Nara.

#### FIVE DYNASTIES. (907–960 A.D.)

*Architecture*: Shang-ssŭ, Hsia-ssŭ and Nan-ssŭ, Ta-t'ung fu, Shansi.

*Sculpture*: Trinity group in Cave III, Yün Kang. Groups of clay figures in Shang-ssŭ and Hsia-ssŭ, Ta-t'ung fu.

*Painting*: Deer in Maple Forest (Autumn Landscapes), Palace Museum, Peking.

Ching Hao (fl. ca. 900–960 A.D.): landscape.

Li Ch'êng (ca. 940–990 A.D.): landscape.

Kuan T'ung (10th century): landscape.

Hsü Hsi and Huang Ch'üan (10th century): birds and flowers.

Shih K'o (fl. ca. 940–970 A.D.): Ch'an patriarchs, Shōhōji, Kyōto.

#### SUNG DYNASTY. (960–1279 A.D.)

China reunited. Rise of Ch'an (Zen) Buddhism.

Tartar and Mongol invasions and conquest of North China.

*Architecture*: Temples: Kuan-yin ko, Chieh-hsien, Hopei (984 A.D.); Ch'u-tzŭ an, Shao-lin ssŭ, Sung Shan, Honan (1125 A.D.); Shan-hua-yin ssŭ, Ta-t'ung fu, Shansi (1062 A.D.). Japanese copies: the Shariden, Engakuji, Kamakura; Nandaimon, Todaiji, Nara (1199 A.D.).

Pagodas: Tiger Hill pagoda, Su-chou, Anhui; "Iron Pagoda," K'ai-fêng fu, Honan.

*Sculpture*: Buddhist figures. Wood: Boston Museum of Fine Arts; Royal Ontario Museum, Toronto, etc. Lacquer: Metropolitan Museum, New York, etc.

*Painting*: The Academy of Painting. Influence of Taoism and of Ch'an Buddhism. Development of brush-stroke vocabulary. Tung Yüan (10th century) and Fan K'uan (fl. ca. 1130 A.D.): landscape.

Chou Wên-chü (fl. ca. 970 A.D.): figure subjects.

Chao Ch'ang (fl. ca. 1000 A.D.): plants and flowers and birds.

Kuo Hsi (ca. 1020–1090 A.D.): landscape.

Li Lung-mien (ca. 1040–1106 A.D.): horses, Buddhist and Taoist figure subjects, etc.

Mi Fu (Mi Fei) (1051–1107 A.D.) and Mi Yu-jên (fl. ca. 1130 A.D.): landscapes.

Su Tung-p'o (1036–1101 A.D.): bamboos.

Emperor Hui Tsung (1082–1135 A.D.): birds and flowers, landscape.

Li T'ang (fl. ca. 1100–1130 A.D.): landscape, buffaloes.

Chao Po-chü (12th century): landscape.

Hsia Kuei (fl. ca. 1180–1230 A.D.): landscape.

Ma Yüan (fl. ca. 1190–1224 A.D.) and Ma Lin (fl. ca. 1220 A.D.): landscape.

Mu-ch'ü and Liang K'ai (13th century): Ch'an Buddhist subjects and landscapes.

Ch'ên Jung (13th century): dragons.

Fan An-jên (fl. ca. 1255): fish.

Chang Ssü-kung (date uncertain) and Lin T'ing (fl. ca. 1163–1180 A.D.): Buddhist subjects.

Kung K'ai (fl. ca. 1260–1280 A.D.): landscape, mythology, horses, etc.

*Ceramics*: Kiln sites. Principal wares: Ting; "celadon" (Lung-ch'üan, etc.); Kuan; Ju; ying-ch'ing; Ko; Chien ("temmoku"); Chün; Tz'ü Chou.

#### YÜAN DYNASTY. (1279–1368 A.D.)

Mongol conquest of China and assimilation of Chinese culture.

Kublai Khan (1260–1294 A.D.). Marco Polo in China 1275–1292 A.D.

*Sculpture*: Wood: Kuan-yin (1282 A.D.), Metropolitan Museum, New York.

Stone: Taoist caves of Hao T'ien Kuan, Shansi (ca. 1295 A.D.); guardians of the Chü Yung Gate, Hopei (1345 A.D.).

*Painting:*

Ch'ien Hsüan (ca. 1235–1290 A.D.): insects, plants, etc.  
Chao Mêng-fu (1254–1322 A.D.): landscape, animals, etc.  
Kao K'o-kung (fl. ca. 1275 A.D.): landscape.  
Wu Chên (1280–1354 A.D.): landscape, bamboo, etc.  
Ni Tsan (1301–1374 A.D.): landscape.  
Wang Mêng (14th century): landscape.  
Tsou Fu-lei (14th century): flowers.

*Ceramics:* Continuation of principal Sung wares.

MING DYNASTY. (1368–1644 A.D.)

Mongols driven from China. Arrival of Jesuit missionaries and establishment of Portuguese trading posts. Manchu invasion.

*Important reign periods:* Hsüan Tê (1426–1435 A.D.); Yung Lo (1403–1424 A.D.); Chêng Tê (1506–1521 A.D.); Wan Li (1573–1619 A.D.).

*Architecture:* Reconstruction of most of the Great Wall. Chi-hua-mên, Ha-ta-mên, and other gates in Peking.

Wooden construction: East Gate and Bell Tower, Ta-t'ung fu, Shansi (1371 A.D.).

Palaces, altars, etc.: The Forbidden City (Tzŭ-chin-chêng), Peking; Altar of Heaven and Hall of Harvest Prayers (Ch'ien-tien, 1420 A.D.), Peking.

*Sculpture:* Wood: Kuan-yin (1385 A.D.) and seated Buddha (1411 A.D.), Metropolitan Museum, New York. Bronze Lamaist figures, Boston Museum of Fine Arts, etc. Stone tomb figures, Nan K'ou, Hopei.

*Painting:* Wu and Chê schools.

Shên Chou (1427–1509 A.D.): landscape.

T'ang Yin (1466–1524 A.D.): landscape, figures, etc.

Wên Chêng-ming (1470–1567 A.D.): landscape.

Ch'iu Ying (1522–1560 A.D.): landscape, figures, etc.

Tung Ch'ich'ang (1555–1636 A.D.): landscape.

*Ceramics:* Kiln sites. Techniques: underglaze painting, overglaze enamel, "cloisonné," etc. Monochrome wares, blue-and-white wares, "three-color" and "five-color" wares.



## CH'ING DYNASTY. (1644–1911 A.D.)

Manchu conquest. Growth of trade with the West. Foreign intrusion and decline of Manchu power.

Establishment of the Republic.

*Important reign periods:* K'ang Hsi (1662–1722 A.D.); Ch'ien Lung (1735–1795 A.D.).

*Architecture:* Temples, altars, and palaces in Peking.

*Painting:*

Wang Shih-min (1592–1680 A.D.): landscape.

Wang Chien (1598–1677 A.D.): landscape.

Wang Hui (1632–1720 A.D.): landscape, still-life, etc.

Wang Yüan-ch'i (1642–1715 A.D.): landscape.

Yün Shou-p'ing (1633–1690 A.D.): landscape, album leaves, etc.

Wu Li (1632–ca. 1715 A.D.): landscape.

Tao-chi (1660–1710)

*Ceramics:* Continuation of Ming monochrome and polychrome wares. "Famille verte," "famille rose," "famille noire," etc.

## JAPAN

### THE ANCIENT PERIOD. (BEFORE 552 A.D.)

Problem of the origin of the Japanese people. Early relations with the continent.

The Shintō religion. Myths and chronicles.

*Architecture:* Shintō shrines at Izumo and Ise (reproductions of ancient forms).

*Sculpture:* Clay *haniwa* (grave figures and architectural models).

*Painting:* Decoration of sepulchral chambers.

*Metalwork:* Bronze and iron. Bells or post tops (*dotaku*); weapons.

### SUIKO (ASUKA) PERIOD. (552–646 A.D.)

Introduction of Buddhism from Korea in 552 A.D. Patronage of Shōtoku Taishi (574–622 A.D.).

*Important rulers:* Empress Suiko (593–628 A.D.); Prince Shōtoku (Regent, 593–622 A.D.).

*Architecture:* Pagoda and Kondō (Golden Hall), Hōryūji, Nara (later reconstructions in Suiko style).

*Sculpture*: Wood: Yumedono Kwannon (Avalokiteśvara), Yumedono, Hōryūji, Nara; Shitennō or Guardian Kings (Lokapala) and "Kudara Kwannon," Kondō, Hōryūji, Nara; Miroku (Maitreya), Kōryūji, Kyōto.

Bronze: Shaka (Śākyamuni) trinity and Yakushi (Bhaiṣajyaguru) by Tori Busshi, Kondō, Hōryūji, Nara; small Buddhist bronzes in the Museum at Nara, etc.

*Painting*: Tamamushi shrine, Kondō, Hōryūji, Nara.

TEMPYŌ (LATE NARA) PERIOD. (710–794 A.D.)

Taikwa Reform, 646 A.D. Emulation of China.

*Sculpture*: Wood, Miroku (Maitreya), Chūgūji Nunnery, Nara.

Bronze: Yakushi (Bhaiṣajyaguru) Nyorai, Shin-Yakushiji, Nara; Yakushi trinity, Yakushiji, Nara; Tachibana shrine, Kondō, Hōryūji.

*Painting*: Panels of Tachibana shrine, Kondō, Hōryūji, Nara. Wall-paintings of Buddha paradises, etc., Kondō, Hōryūji, Nara (destroyed, 1948). Shōtoku Taishi and his sons, Imperial Household Collection, Tōkyō.

TEMPYŌ (LATE NARA) PERIOD. (710–794 A.D.)

Capital at Nara. The "golden age of Japanese civilization." Reflections of the T'ang culture in China.

Kegon sect of Buddhism. Dedication of the Daibutsu by Emperor Shōmu and the founding of the Shōsōin, Tōdaiji, Nara, 756 A.D.

*Important rulers*: Shōmu (724–749 A.D.); Empress Kōken (749–758 A.D.).

*Architecture*: East pagoda, Yakushiji, Nara; Daibutsu-den, Tōdaiji, Nara (reconstructed in Tokugawa period); Kondō, Tōshōdaiji, Nara.

*Sculpture*: Use of dry lacquer (*kwanshitsu*) technique.

Kwanshitsu: Hachibushi, Eight Ashuras or Devas, Disciples of Buddha, etc., Kōfukuji, Nara (NM) \* Fukūkensaku Kwannon, Sangwatsudō (Hokkedō), Tōdaiji, Nara.

Papier-maché: Portrait of the priest Ganjin, Tōshōdaiji, Nara.

\* TM, Tōkyō Museum; NM, Nara Museum; KM, Kyōto Museum, etc.

Clay: Bonten (Brahma) or Gakkō, Sangwatsudō, Tōdaiji, Nara; Nehan (Nirvāṇa) and other groups, Pagoda, Hōryūji, Nara; Twelve Guardian Kings, Shin-Yakushiji, Nara.

Wood: Kwannon, Kondō, Kōryūji, Kyōto; Kwannon, Kōfukuji, Nara (NM); Masks, Shōsōin, Nara, etc. Shō-Kwannon, Museum of Fine Arts, Boston.

Bronze: Daibutsu, Tōdaiji, Nara (later restorations); Shaka (Śākyamuni), Kanimanji, Nara.

*Painting*: Kichijōten (Śrī), Yakushiji, Nara.

Ingakyō scrolls, Bijutsu Gakko, Tōkyō and Imperial Museum, Kyōto (oldest scrolls known in Japan).

Decoration of musical instruments and lacquer paintings on chests, tables, and boxes, Shōsōin, Nara.

#### JOGAN (KONIN) PERIOD. (794–897 A.D.)

Capital at Heian (Kyōto). 894 A.D. end of diplomatic relations with China.

The Fujiwara family comes into power.

Kōbō Daishi (Kukai) (774–835 A.D.), founder of Shingon Buddhism. Dengyō Daishi (Saichō) (767–822 A.D.) and Tendai Buddhism.

*Sculpture*: From this period on usually of wood. Fudō-Myō-Ō, Museum, Kōyasan; Jūichimen (11-headed) Kwannon, Nara Museum; Jizō (Kṣitigarbha), Kōryūji, Kyōto; Shaka (Śākyamuni), Murōji, Nara prefecture; Jūichimen Kwannon, Hokkeji, Nara; Buddha images, Tōshōdaiji, Nara; Godai Myō-Ō, Tōji, Kyōto.

*Painting*: “Legendary” masters: Kudara no Kawanari (780–853 A.D.) and Kose no Kanaoka.

Taizōkai and Kongōkai mandarins, Jingoji, Kyōto; Taema Mandara, Taemadera, Osaka prefecture.

Portraits of Seven Shingon Patriarchs (Ryūchi Bosatsu, etc.), Tōji, Kyōto (KM).

Aka Fudō, Myō-Ō-in, Kōyasan; Amida, Hokkeji, Nara.

#### FUJIWARA (HEIAN) PERIOD. (897–1185 A.D.)

Capital at Heian (Kyōto). Dominance of the Fujiwara family.

Rise of native culture and literary tradition; Lady Murasaki's *Genji Monogatari*.

Taira-Minamoto wars (1156–1185 A.D.).

*Mappo* and the rise of the Jōdō (Amida) sect of Buddhism; Eishin Sōzu (Genshin) (942–1017 A.D.).

*Architecture*: Hōwōdō, Byōdōin, Uji; "The Golden Temples," Chūsonji.

*Sculpture*: Jōchō (fl. 1020–1040 A.D.): Amida and Tennin, Byōdōin, Hōwōdō, Uji.

Kichijōten (Śrī), Jōruriji, Kyōto (TM), Thousand-armed Kwannon, Kōryūji Kyōto; Shaka (Śākyamuni), Seiryōji, Kyōto. Dainichi (Vairocana) and Daiitoku Myō-Ō (Yamantaka), Museum of Fine Arts, Boston.

*Painting*: Kose and Yamato Schools.

Eishin Sōzu (942–1017 A.D.): Amida and the Twenty-five Bosatsu, Hachimanko, Kōyasan.

Amida Paradise, Hōwōdō, Byōdōin, Uji. Nehan (Nirvāṇa), dated 1086 A.D., Kongōbuji, Kōyasan; Fugen, Imperial Household Museum, Tōkyō; Daiitoku Myō-Ō, (Yamantaka), Museum of Fine Arts, Boston.

Scrolls: Itsukushima sutras (by members of the Taira family), Shitennōji, Ōsaka; Genji Monogatari (attrib. to Takayoshi), Marquis Tokugawa and other collections; Shigisan Engi, Chōgōsonshiji, Nara.

Landscape: Nachi Waterfall (attrib. to Kose Kanaoka), Nezu collection, Tōkyō; landscape screens (Senzui Byōbu), Tōji, Kyōto.

#### KAMAKURA PERIOD. (1185–1392 A.D.)

Shogunate at Kamakura. Feudalism. Repulse of Kublai Khan's armada (1274 and 1281 A.D.).

Northern and Southern Dynasties (1336–1392 A.D.).

Jōdō, Shingon, Hokke (Lotus), and Zen sects of Buddhism. Eisai (1141–1215 A.D.), founder of the Zen sect.

*Important rulers*: Minamoto Yoritomo (Shōgun, 1192–1199 A.D.).

*Architecture*: Nandaimon, Tōdaiji, Nara; Kinkakuji, Kyōto; Engakuji, Kamakura (reconstructed after earthquake of 1923).

*Sculpture*: Kokei: Kwannon, Kōfukuji, Nara.

Unkei: Ni-Ō (guardians), Nandaimon, Tōdaiji, Nara; Muchaku, Kōfukuji, Nara (NM).

Jōkei: Shō-Kwannon, Sanjusangendō, Kyōto (KM); Yuima (Vimalakirti), and Kongōrikishi, Kōfukuji, Nara (NM).

Tankei: Basu-sennin (Vasubandhu), Sanjūsangendō, Kyōto (KM).

Kaikei: Miroku, Museum of Fine Arts, Boston.

Daibutsu (bronze), 1252 A.D., Kamakura.

Portrait of Uesugi Shigefusa, Meigetsuin Temple, Kamakura.

Dainichi Nyorai, Kongō-Sammaiin, Kōyasan; Senjū Kwannon, Sanjūsangendō, Kyōto.

*Painting*: Yamato-e; scrolls and portraits. Traditional Buddhist art.

Descent of Amida, Chionin, Kyōto (KM); Yamagoshi Amida (Amida of the Mountains), Tōji, Kyōto (KM), and Ueno collection, Ōsaka; Monju crossing the Sea, KM. Takuma Shōga: 12 Guardian Deities, Tōji, Kyōto.

Portraits: Yoritomo, Kyōto Museum. Jonin: Myōe Shōnin, Kōzanji, Kyōto.

Scrolls: Toba Sōjō (Abbot of Shitennoji): Animal scrolls, Kōzanji, Kyōto (TM). Eni: Ippen Shōnin Engi (Story of Ippen), Kwangikōji, Kyōto (KM). Sumiyoshi Keion (?): Heiji Monogatari (Burning of the Sanjō Palace), Museum of Fine Arts, Boston. Mitsunaga: Bandainagon, Sakai collection, Tōkyō. Nobuzane: Kitano Tenjin Engi, Kitano Shrine, Nara (NM). Kibi Daijin, Museum of Fine Arts, Boston.

#### ASHIKAGA (MUROMACHI) PERIOD. (1392–1568 A.D.)

The Ashikaga Shōguns in Kyōto. Sengoku, the period of civil wars, from 1467 A.D.

Chinese influence on art and literature. The Tea Ceremony. First contacts with the western world.

*Important rulers*: Ashikaga Yoshimitsu (Shōgun, 1367–1395 A.D.); Ashikaga Yoshimasa (Shōgun, 1449–1474 A.D.).

*Architecture*: Kinkakuji (Golden Pavilion) and Ginkakuji (Silver Pavilion), Kyōto.

*Sculpture*: Buddhist statues under Sung influence. Portrait statues.

*Painting*: Kangwa (Takuma) and Tosa (Yamato) Schools, Kano School.

Renaissance of the Chinese Sung style; predominance of ink painting (*sumi-e*) under Zen Buddhist influence.

Josetsu (ca. 1394–1408 A.D.): landscapes and Zen subjects.

Shūbun (fl. 1414–1465 A.D.): landscapes.

Minchō (Chō Densu) (1352–1431 A.D.): Zen subjects.

Sesshū (1420–1506 A.D.): landscapes, etc.

Nōami (1397–1476 A.D.): landscapes.

Geiami (1431–1485 A.D.): landscapes, etc.

Sōami (d. ca. 1525 A.D.): landscapes.

Kano Masanobu (1452–1498 A.D.) and Kano Motonobu (1475–1559 A.D.): landscapes, etc.

Sesson (ca. 1504–1589 A.D.): landscapes.

Tosa Mitsunobu (1434–1525 A.D.): landscapes with figures, etc.

#### MOMOYAMA PERIOD. (1568–1615 A.D.)

Age of material wealth and splendor.

Military rulers: Oda Nobunaga (1534–1582 A.D.); Toyotomi Hideyoshi (d. 1598 A.D.); Tokugawa Ieyasu (d. 1616 A.D.).

*Architecture*: Fortified castles: Ōsaka Castle and Nagoya Castle.

*Painting*: Post-Ashikaga "Idealist" school. Dominance of Yamato and Kano Schools and decline of Tosa.

Kano Eitoku (1543–1590 A.D.): plant subjects, screens, etc.

Honnami Kōetsu (1557–1637 A.D.): plant subjects, screens, etc.

Tawaraya Sōtatsu (d. 1643 A.D.): historical and decorative subjects.

Miyagawa Niten (1582–1645 A.D.): plant subjects, birds, etc.

Tosa Mitsuyoshi (d. 1613 A.D.).

#### TOKUGAWA (YEDO) PERIOD. (1615–1898 A.D.)

Capital at Yedo. The breakdown of feudalism. National policy of exclusion. The Dutch in Nagasaki.

Division between religious and secular culture.

*Important eras*: Genroku (1688–1703 A.D.)

An'ei (1772–1781 A.D.)

Temmei (1781–1789 A.D.)

Kwansei (1789–1801 A.D.)

*Architecture*: Elaborately ornamented religious architecture. Shrines at Nikko.

*Painting*: Continuation of Momoyama schools. Rise of Ukiyo-e (Pictures of the Floating World).

Kano School:

Kano Sanraku (1559–1635 A.D.): landscape, genre, etc.

Kano Tanyū (1602–1674 A.D.): landscape, genre, etc.

**Kōetsu and school:**

**Honnami Kōetsu (1557–1637 A.D.):** plant subjects, screens, etc.

**Tawaraya Sōtatsu (d. 1643 A.D.):** historical and decorative subjects.

**Ogata Kōrin (1658–1716 A.D.):** decorative subjects.

**Ukiyo-e School:**

**Hishikawa Moronobu (1645–1715 A.D.).**

**Torii Kiyonobu (fl. 1687–1729 A.D.).**

**Iwasa Matabei (1578–1650 A.D.).**

**Miyagawa Chōshun (1682–1752 A.D.).**

**Torii Kiyonaga (1752–1815 A.D.).**

**Kitagawa Utamaro (1754–1806 A.D.).**

**Tōshūsai Sharaku (active 1794–1795 A.D.).**

**Suzuki Harunobu (1718–1770 A.D.).**

**Katsushika Hokusai (1760–1849 A.D.).**

**Andō Hiroshige (1797–1858 A.D.).**

**Naturalistic School: Jakuchū (1716–1800 A.D.):** fowl and animals.

**Maruyama School: Ōkyo (1733–1795 A.D.):** landscapes, etc.

**Nagasaki School: Shiba Kōkan (1747–1818),** paintings in western manner.

**Shōhaku (1730–1783 A.D.):** Chinese subjects, etc.

**Prints:** Woodblock prints by Ukiyo-e painters. Development. Actors' mon, publishers' trademarks and seals, etc.

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